

CHIFFON THE SEASON'S FAD

CROCKS AND COATS SHOW
CLOUDY, VEILED EFFECT.

The filmy material beautified by a wealth of Handwork—Models of Foulard Chiffon Veiled—Twelve Yard Skirts Coming—New Colors Are Exquisite.

The manufacturers of chiffon have reason to pour a libation to the gods of fashion this season. The demand for this



THREE CHIFFON COATS WITH METALLIC AND JET TRIMMINGS AND EMBROIDERY.

material promises to be unprecedented unless the makers of the modes flatly deny their own children and refuse to live up to the laws they have laid down in their early season models.

It is extravagant, of course, this fad of the chiffon frock, the chiffon coat, &c., for chiffon seldom goes unadorned, and this filmy material is beautified in the smartest models by a wealth of hand work—embroidery, braiding, inset lace, &c. Moreover, chiffon must be used lavishly. No skimping in the soft, graceful folds. No sparing of material in the draperies. Set over against these objections the beauty of the material, its ideal draping qualities and the fact that the heavier quality of chiffon, known as chiffon cloth, wears surprisingly well in spite of its sheerness and comes out fresh and lovely from frequent pressing.

It is the mode. There is the only unanswerable argument in its favor.

Some sheer, lovely marquisettes and kindred materials share honors with chiffon in the designing of the new thin coats and sheer costumes, but on the whole we find the chiffon preferable. No other material gives just the cloudy, veiling effect which most exquisitely softens contrasting color or contrasting surfaces in the same color.

Dreccol has put forth some original and lovely models in foulard, chiffon veiled. He uses a bordure dotted foulard. For example there is a clinging simple frock of soft old blue satin furber with white wafer dots over its surface and a border of big graduated white dots.

The plain skirt is limp and long and untrimmied save for the border around the bottom. Over this frock—or slip, for it is little more, and the coat is joined to it, not separate—is a loose graceful coat of smoky gray chiffon, a little short of waist, finished around the edges in gray silk, braided finely and lightly in gray and silver and fastening with big braid ornaments of the gray and silver—an odd combination which sounds bizarre but is in fact very lovely and not conspicuous.

More often the chiffon coat is in the color of the frock with which it is to be worn and made separately from it. Maurice Mayer, always keen about nets, laces, chiffons, &c., has several good models of this type. One which our artist has sketched is in one of the new blues which have the greenish tone associated with the peacock hues but are much softer and duller than the more vivid peacock blues. They might be called peacock blues dashed with gray.

The frock of chiffon is almost entirely hidden by a coat of the chiffon falling in straight soft folds from the shoulders and at bottom running down in long points almost to the hem of the frock but sloping up at front and back. The coat is bordered widely by self-color embroidery and a deep collar falling out over the shoulders is almost wholly of this embroidery.

The softness of the material prevents the fulness from being in any way bungle and the embroidery weights the chiffon down into clinging lines so that the effect is that of a cloudy veiling through which the faintly defined lines of the figure show.

An impractical garment, so far as warmth or service is concerned, but most graceful and becoming; and after all warmth is not wanted in a handsome summer afternoon costume.

Black chiffon coats of this character, which may be worn over different summer frocks, are attractive, though the coat and frock en suite are the smarter thing. Some of the black chiffon coats are, like the one of our sketch, trimmed handsomely in fine jet, which supplies the needed weighting. The arrangement of the jet embroidery in the model illustrated here was particularly effective and yet easily achieved.

More severe models also are made up in chiffon. Such a coat as this Francis model, for example, straight of line and without full folds but beautifully hand embroidered in dull old hues. The chiffon itself is of ash gray and the coat accompanies a frock of soft gray satin, with a little of the same embroidery about the neck, which is largely of chiffon.

In all white some beautiful coat and frock chiffon models are made up, though apparently all white is not to play so important a rôle this season as it has in some past summers. White silk marquisette was the material used in a Jeanne Halle model whose skirt had much fulness below a smooth deep yoke, and whose loose long straight coat was lavishly

BEAUTY SWATHED IN RUBBER

BIG HATS CAUSE A DEMAND
FOR CHIN STRAPS.

Stenographers Also Need Them to Avoid Getting Double Chins—Rubber Gloves to Keep the Hands Young—The Weight Reduced by Rubber Garments.

It was something of a surprise, if not exactly a shock, to the informal visitor who called the other afternoon upon her favorite actress and matinee idol to find the face and figure of the slim young woman whose serpentine gowns and sinuous outline have stirred the envy of hundreds of theatregoers, wearing what looked like a red gutta percha suit of armor.

"Why this mummylike swathing in medicated rubber?" asked the intimate caller. "I thought far women put it on to reduce their hips."

"So they do, but I have discovered that there is nothing like a rubber chin strap to keep your throat and neck young looking, while a pair of rubber gloves will take five years from the age of your

ment I noticed a decided improvement in the texture and color of the skin. There is nothing quicker and better for whitening the hands than rubber and sweet oil. You see it accomplishes a double good, improves their appearance and wards off the signs of age.

"Sweet oil is more effective than cold cream because it whitens, is perfectly harmless and makes the flesh firm instead of letting it get flabby, and there is nothing irritating in the oil, while the majority of cheap cold creams, as well as many of the expensive ones, are harmful if they are applied regularly and lavishly."

"But the double chin strap?" asked the caller, still a little puzzled as to the use of rubber by a slender woman who did not show the faintest sign of a double layer of flesh under her pretty chin.

"Oh, the chin rubber, I am wearing those a good deal for having a fondness for big hats," replied the actress. "It may sound absurd by way of an explanation, but it is a fact that big hats such as some have been wearing for several months bring wrinkles in the throat and under the chin and also a cushion on the back of the neck just at its base."

"With a large and heavy hat on your head, you rather far back according to the fashion, you unconsciously drop your chin with every gust of wind or quick movement of the body. When you walk you have to lower your head to keep your hat in place and when you drive the strain on your neck is greater even though you wear a veil by way of protection and to lessen the strain."

"When the head is tilted forward to balance the huge piece of millinery the chin is drawn in, letting the chin fall in wrinkles and the back of the neck is drawn back into a slight hump. Both are disfigurements and are most unbecoming. They add years to the age of any woman, while an upright position with the back flat and perfectly straight and the chin thrust out, not aggressively but in a dignified and self-poised manner, knocks off the years in a surprising way."

"I fasten one medicated rubber chin band in the reverse way of bonnet strings, tying the ends over the top of my head and drawing the rubber strip tight enough to keep the chin pulled up, and then I sit or lie with my chin thrust out instead of letting it fall down, as one carries it when crowded with a big hat."

These chin straps cost \$2 each. They are about 2½ inches in width tapering at the ends and are shaped to fit over the curve of the chin. The ends, which reach to the temples, are rounded and finished with tapes to knot over the head. Some women wear them tied at the top of the head, while others fasten the tapes at the back and still others wear a double set, one strap fastened each way. There is such a demand for rubber reducers and beautifiers at present that dealers have difficulty keeping up with the demand.

"Stenographers are the best buyers of the chin straps," said a dealer, "while writers are beginning to try their effect in getting rid of wrinkles which are the result of the position these persons hold during their day's work."

"Hundreds of stenographers have purchased these straps to counteract the effects of several hours of sitting with the head lowered. Fat stenographers are getting double chins, while thin stenographers are acquiring wrinkles, and so both types resort to rubber straps. They wear these religiously every night and have accomplished remarkable improvement."

"Artists, too, have been converted to the rubber beautifiers, and designers who are getting wrinkles under the chin before their time are included among the new converts to the efficacy of medicated rubber bandages."

"There is a special bandage to reduce the neck cushion at the back. It fastens in front and presses against the little cushion at the back of the neck which spoils the fashionable flat back and makes any woman look older."

"The advantage of the rubber reducers is that they do not require much time to adjust and they can be worn while resting. If the cushion at the back of the neck is not very large it can be got rid of in a few weeks. Longer treatment will be required to melt the cushion which has been forming for a year or more."

"One woman reduced herself fifty-seven pounds by wearing a rubber shirt next her skin and walking five miles every day with it on. These shirts come with or without sleeves and cost from \$20 to \$25. They lace in front and would fit the figure snugly. A few of the latest models which have been made to order come to the knees."

"It took the woman who reduced herself nearly sixty pounds just five months to do it and she looks the picture of health. Her flesh is firm and rosy. She fairly glows with good health and there is not a wrinkle anywhere."

"She did not diet and she took no medicine. All her treatment consisted in wearing this rubber suit next her skin, then putting on proper clothing over it for walking and taking a five mile tramp at a brisk gait every morning. After that she had a bath, a rub and a second breakfast, a little more substantial than her coffee and toast, which she took before starting on the walk."

"She tells of her wonderful reduction with a good deal of pride. She continues her morning walk, without wearing the rubber suit, more for the exercise and fresh air than to get down her weight, but if she begins to show the slightest gain she declares that the rubber costume will be brought forth again and worn every morning until she has fallen to her present weight."

Nothing Extraordinary.

From the Meddler.

Johnnie Payne tells of an American tourist hunting for the Wes, who was out sightseeing in London. They took him about the old battleship Victory, which was Lord Nelson's flagship in several of his most famous naval triumphs. An English sailor escorted the American over the vessel, and coming to a raised brass tablet on the deck he said, as he reverently removed his hat:

"Here, sir, is the spot where Lord Nelson fell."

"Oh, is it?" replied the American blankly.

"Well, that ain't nothin'." I nearly tripped on the blame thing myself."

"Within a week after I began this treat-

hands if you wear them every night for a few weeks," replied the actress.

"Old looking hands are a tragedy to the woman who wants to keep young. It is my greatest fear that my hands will soon show lines and a flabbiness at the wrists and in the back. You know that is the first place most women begin to look old, so I am taking the ounce of prevention before the telltale signs get a fair start."

"Every night before going to bed I have sweet oil rubbed well into my hands and wrists, all over them, the backs, palms, fingers and especially on the outside of the wrists, where little hollows and creases come almost before you are aware of it. Then I have the wrists massaged gently in an up and down motion to get rid of the kind of bracelets no woman likes."

"After a few minutes devoted to this treatment I draw on a pair of loose rubber gloves, such as the shops sell at 50 cents a pair, and I sleep in them all night. The oil makes them cling to the hands, so that they will not come off, even though they are several sizes too large. Smaller gloves would be uncomfortable and might interfere with the circulation."

"What can your young men do?" queried a young German when his opinion on the subject was asked for. "Suppose a man happens to arrive late at a dance, or if he is a stranger and knows very few people, he finds all the ladies he would like to dance with have their programmes filled up. It has happened to myself more than once, I went on plaintively. 'As I am a stranger I often get invited to dances where I do not know people. I find all the programmes filled and I can only get the chance of dancing with the young ladies well—and politeness made me hesitate with those who do not dance very well, at least whose programmes are not filled up, and these are the very ones I would rather not dance with. So I go on to the next dance or to supper. Who will you?'"

"In Germany," he said, "it is altogether different. We do not dance through a whole waltz with one person. The ladies who dance well, the beauties, promise as many as twenty men to dance the same waltz with them. A heavy float is carried around the room with one fellow, and then she smiles and bows to him, and one of the other twenty, who are all watching, comes on and has perhaps one more turn round the room or two. Then she is not obliged to sit out between dances with the man with whom she has danced. She can send him about his business, very politely of course, and sit out a few minutes with one and a few more with another. It is not at all that German dance better than Englishmen, it is merely that there are far more opportunities for dancing and far more trouble taken to secure novelty and attractions for dances."

In Vienna, which may be quoted as perhaps the very continental fashion and society life, there are many public dances during the season. In London fashionable people do not go to public dances and a bazaar in the cause of charity is apparently the only idea which suggests itself. With the exception of the Caledonian ball there is no really important annual charity dance in London, while in Vienna, typical of many continental towns, there is a whole series of such dances."

The various guilds and associations, the press, the artistic societies, have their dances, all of which are attended by perhaps some member of the royal family and which are usually patronized by aristocratic ladies who are leaders in society, and who go, for part of an evening at least, and take large parties with them. These dances are often in domino, or in fancy dress, but they invariably form so great an attraction that the tickets sell rapidly, and the programmes are arranged with so much attention to special dances and revivals of old ones that a certain amount of time must be spent in rehearsing."

Memories of Shelley, Byron, Browning and Landor crop up every once and again in the Italian tour by road or rail, but how many who have made the entrance to Italy via the Riviera gateway have ever cast an eye on the modest little Chateau Pons abutting on the Route d'Italie at Cap Martin, just after Monte Carlo, and before Menton is reached? Not many, doubtless. It is here that Mr. and Mrs. Williamson, the coauthors of the first and only automobile novel, have their winter rest house. How many good things in automobile fiction have been thought out and worked up here? This little corner of the Côte d'Azur has been a very welcome shrine for the literary motor pilgrim.

Shrine for Motorists.

From the Queen.

All manner of men and women are worshippers at literary shrines, even those of popular modern deities. Pierre Loti's house and that of Edmond Rostand are known of all winter birds of passage at Biarritz, and Americans from all the States have been known to journey to the southeast of England expressly for the purpose of gazing at Mr. Kipling's coast-house at Burwash, at Henry James's house at Rye, or at Ellen Terry's cottage at Winchelsea.

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COIN UNDER MAINMAST.

Ancient Custom Responsible for Valuable
Finds in Old Ships.

From Pearson's Weekly.

Custom decrees that a gold coin, or at the very least silver, shall be put under the mainmast of each new ship launched. The coin bears the date of the year when the vessel is completed, a fact well known to collectors, who keep an eye on ships that are likely to be the depository of numismatic prizes.

Thus at Liverpool some years back a derelict Yankee schooner, bought for a song, yielded an 1804 dollar, the rarest and most eagerly sought after of all American coins. It sold readily for £1,500 (\$8,000), and would be worth to-day at least double that sum, for it was in perfect preservation, having rested in its cotton wool bag beneath the hollow "stepping" of the mast since the day it was first placed in position.

Its recovery was the result of foresight and business enterprise, combined, of course, with special knowledge. The passing of the worthless bulk on the day of the sale noticed the date, 1804, on her stern and rightly guessed that she might likely be the bearer of a dollar of that year.

In the same way have been preserved and recovered many of the ancient silver Spanish pennies known as dollars, which were so tiny that twelve of them were barely equal in value to the penny sterling. The old Scottish shipbuilders of the days when these

coins were in circulation used, with characteristic national thriftiness, to put one of them beneath each mast they "stepped," in preference to the more valuable groat.

Owing to their small size, however, combined with their well worn inflexible value regarded simply as money, most dollars that were in circulation were speedily lost, leaving those that had been placed beneath the masts to become from the collector's point of view of extreme value.

Seed for Mignonette.

From the Thrane and Cowley.

Mignonette is a capricious flower and thrives only under the most proper treatment. Most hardy annuals will grow in any ordinary border soil with only quite common care, but the mignonette is not to be treated so cavalierly.

To make sure that it will succeed, you need soil that in the first place has been well dug and afterward made firm. While if some lime and brick rubble have been mixed with the border so much the better, the masts to become from the collector's point of view of extreme value.

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